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That Magazine from CTR fm102 cable100

MAY 1986 • FREE!



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DISCORDER

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May 1986 • Vol. 4/No. 4

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D.O.A.



IN THIS ISSUE

THE FAT MAN SINGS

CD talks to David Thomas, Pere Ubu founder and
head Wooden Bird. 6

ROY BAILEY

Sociology professor? Folk singer? Steve Edge
finds out. 11

EINSTURZENDE NEUBAUTEN

Jason Grant hears the sound of metal meeting metal as the
threat of Collapsing New Buildings looms over Expo. 12

IN EVERY ISSUE

AIRHEAD

Boquets and Brickbats from our readers and
listeners. 4

BEHIND THE DIAL

Community Radio International, Volunteer
Opportunities and more. 16

ON THE DIAL

Radio listening made simple. 18

SPIN LIST

These are just some of our favourite things. 22

VINYL VERDICT

Chris Houston, Pandoras, Fetchin Bones and more. 23

DEMO DERBY

Back by popular demand, and now in survey form. 28

ARMCHAIR EYE

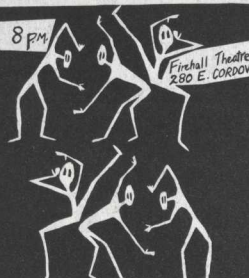
Soundproof—a premature obituary. 30

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Survey Stuff

Dear Airhead,

Good to hear the results from the survey poll (it was a gas). AH...Here's my comments on the survey comments. To the ones that said: less burble; forget shit politics; cluttered up with horrid public affairs and specialty shows; and insipidly dull, I beg to differ. All the aforementioned are not, to quote, "insipidly dull," but what makes CITR such a joy to listen to. I feel their added "burble" (to quote another) provides the lighthearted human touch that other radio stations lack!!!

Kai Parks

Trenchant Analysis

Dear Airhead,

The role of popular myth plays an important part in the understanding of politics, ideology, and culture in all modern-day societies. One area in which myth is best exemplified is in popular music.

Throughout thirty years of pop music, a certain common style has instilled a non-creative border on the public's acceptance of certain types of music. A popular myth of the criteria essential for rock and pop songs is set down by the media, and is, in turn transmitted to the public-at-large.

A few artists find themselves detached from the popular myth of traditional qualities of pop music, and as a result, their art, as a means to their livelihood, is usually unbeneficial.

A group of artists, while realizing the inane restrictions placed on them by tradition, have become engaged, however, in an overzealous commitment to non-conformity that in the end leads to self-contradiction. Non-conformity, for its own sake, becomes their principle goal. Ironically, a group of followers conform to the principle of non-conformity, and a system of appreciation is set up on the basis of simply that which is different from what the majority likes.

These smaller groups conform in their tastes to works of art and style that are held up as non-conformal.

What is different, then, is regarded as a good work of art, while aesthetic qualities, for the most part, are not even considered. Two separate myths, therefore, are the basis of appreciation for two separate bodies: one in the majority—the popular myth; and the other in the minority—the non-conformist myth. In neither of these cases are tastes based on any intrinsic aesthetic qualities that the work of art possesses. As for specific examples: CFOX and CITR, respectively.

Thank you.
B. Russell

Disturbed? Young?

Greetings Airhead,

If there's a point, let me get right to it.

Jamie Coquitlam told you to "GO HIGH POWER." I say nuts and nay to that. I'm sure there are others who feel the way I do, although perhaps not as fervent as I. CITR was one of the reasons for my having moved to Vancouver six months ago. I feel it is worthy of sacrifice to be able to live within the range of CITR's airwaves.

Jamie mentioned "hip music" and "a certain rival campus sta-



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tion" in her letter from the February '86 *Discorder*. First of all, just what is "hip music?" Secondly, if he/she thinks CTR plays "hip music," then I wonder how much longer "hip music" would remain "hip music" if CTR goes high power. This is evidenced within the microcosm of CTR itself. I'm not as familiar with the history of *Discorder*, but over the previous two years prior to my moving here I would always listen to the station when visiting. And, over the past 2½ years, as the station's programming, etc. (correct me if I'm wrong) has gained greater community awareness, it has become very slowly, but increasingly, less alternative. Oh sure, it's still "alternative" radio but it's becoming "alternative" in an analogous manner to the way that CBC is an "alternative" to the usual radio fare, but I don't consider CBC to be alternative radio. Do you understand what I'm trying to say? If you don't, that's okay cuz I'm not sure I understand either. I understand what I want to say, but I'm not sure I'm saying it. Know what I mean? Oh golly, I'm losing it. I'd

better go on to another topic. As for the "rival campus station"—it doesn't stand next to yours. Competing for a larger audience can only lead to what I consider bad things for the future of CTR.

By expanding your influence I genuinely believe you *help* to create truly lousy, yawner bands like Death Sentence to take their publicity and themselves too seriously (e.g. "Not a Pretty Sight Tour '86?" Gimme a break!).

I like his program, but why does Mark Mushet have to be such a righteous, pretentious weenie?

I never cease to be amazed by the incomparable Marsha Brady. Gawd, whatta woman! I can't go to bed anymore without the sound of Marsha dancing in my mind. I tape her show each week and play it back each night as I go to sleep.

There is an excessive amount of commercial advertising in the *Discorder*. I assume it's "necessary," but still...

Is it possible to barter for a CTR membership instead of forking over 25 bucks?

Disturbed Young Man

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The Fat Man



Sings



David Thomas charms the wooden birds out of the trees. CD listens. Bill Jans shoots.

THE FAT MAN IN THE GREY SUIT looks out into the audience, his face scrunched into a squint. His forehead and cheeks seem to almost meet, pressing his eyes into slits with which he surveys the half-empty dance floor of the Town Pump. He doesn't look lost, but, dressed in the conservative grey suit and shod in sensible black oxfords, he doesn't look altogether at home on the stage of the rock club either.

Nonetheless, he takes the microphone, and as he does, the four men behind him set up a rhythm that rolls and falters, rolls and falters. They are similarly nondescript. The bassist and keyboard player look like photocopier repairmen or computer programmers dressed for a mid-week night out. The fat man behind the drums recalls a high-school math teacher of my acquaintance. Only the horn player, peering mischievously out from under a Yankee's baseball cap, looks the least bit unusual. They seem a pretty ordinary bunch.

Still squinting, the fat man begins to speak: "Every show we do has a theme. Now the theme may not always be apparent, so if we get halfway into the show and you're wondering what's going on, don't worry, cause we know. Ok? Tonight's theme is the wonder of ordinary things. You know what I mean? You know, things that are just ordinary."

He stretches this last word out, his eyes widening into a look of wonder. And then he begins to sing:

*I was so happy to see you
I was so happy I danced a jig
I was so happy to see you
I fell on the ground
And jumped up again
I was so happy to see you
I fell into the basement*

As he sings his voice slides from a cartoonish, hoarse expression of delight to a constricted yelp to a guttural moan and back again. It's not a naturally great voice, but the fat man sings with such expression, such character that the audience is immediately enchanted. It's ingratiating, endearing, annoying, comical, moving; it operates in its own little cosmos. Populated by dinosaurs, talking crows, metaphorical monsters, bustling with the simple things that bring pleasure: walking around on a breezy day, riding the bus, falling down and getting up again, this world is at once comical and absurd and very real and ordinary.

It is a world forged with hyperbole and gentle dislocation, in which the banal activities of day-to-day life are given renewed significance and meaning through the twists of the fat man's vocal chords, the contortions of his round, goateed face. It's like theatre, stand-up comedy, a lecture from a giddily eccentric professor, a visit from a strange uncle. It bears only a passing resemblance to a rock show.

"What we do is not music," the fat man tells the audience. "There is too much music in the world. What we are going to do tonight is not fashion. It is not product. It is the language of the heart and it is the beauty of ordinary things."

Perhaps some introductions are in order. The two photocopier repairmen are Tony Maimone and Allen Ravenstine. Maimone plays bass. Ravenstine squeezes sound out of a synthesizer, not really musical sound, mind you, but noises: sweeps of static, discordant honks, random bumbles, chirps, squeaks. You may know them from Pere Ubu, the pioneering Cleveland band that made some of the scariest, funniest, oddest and most enduring music of the 1970's. The balding man behind the drum is David Hild. He lives in New York, plays the accordion and used to play in a Boston band called the Girls that released a record on Pere Ubu's Hearthan Records. Underneath the Yankees' cap is Ralph Carney, formerly of Akron's Tin Huey. After tonight he'll be leaving the band to play horns in Tom Wait's new play, *Frank's Wild Years*.

And the fat man? The man responsible for gathering them together here tonight? David Thomas, formerly Crocus Behemoth, teenage rock critic for the *Cleveland Scene*; member of the seminal Cleveland band, Rocket From The Tombs, an ensemble that spawned the Dead Boys and Pere Ubu; from 1975 to 1983 lead singer and writer for Pere Ubu; since then the leader of a number of bands which have featured the likes of Richard Thompson, Chris Cutler, Lindsay Cooper, Tony Fier, as well as the crew gathered here this evening.

On stage, Thomas is charming, effusive, funny. He moves with remarkable grace and facility for a big man, bouncing and floating across the stage as if weightless, playing his body like an instrument. The illusion of effortlessness in only revealed when Thomas turns his back to the audience to reveal a large, dark circle where the sweat has soaked through the grey suit.

THE ILLUSION OF INNOCENCE IS revealed only later, backstage, as Thomas grimaces his way through a piece of Gorgo (courtesy of openers No Fun) and a beer. "I'm not innocent," he snaps in response to suggestions that the lightening of his music since the darkness of early Pere Ubu represents a rediscovered innocence: "I'm more honest. I'm not innocent: I'm 33 years old, I've been on the road a lot of years, got beaten pretty bad, played every rotten little club. I'm just dealing with things that are more real and more honest than that Velvet Underground sort of nihilism, doom and gloom. All that stuff's illusion and irrelevant. There has been a progression and a lightening, but it's not as drastic as people make out. Pere Ubu dealt with simple things, and with humour, but it just got buried by the rock attack."

The recent rerelease of the early Pere Ubu singles on *Terminal Tower—An Archival Collection*, and Thomas's reuniting with Ravenstine and Maimone raises questions about the demise of Pere Ubu. "It was a variety of things: musical differences, the difficulty of working with a band where one guy lived in England, one guy lived in New York, and the rest of the band lived in Cleveland. We'd just finished *Song of the Bailing Man*, and were all extreme-



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ly happy with it. We just decided that this was the place we should stop. "When Pere Ubu broke up, I knew that any commercial viability that I might have had was probably out the window. So I said to myself—since I'm living on borrowed time, as it were, I'm going to do exactly what I want for as long as I want, and not worry about how I mess up my career by changing and doing different things all the time."

Those changes have involved working with a different group of musicians for each album, alternating between his former colleagues in Pere Ubu—Maimone, Ravenstine, Fier—and Europeans like Cooper and Cutler, who draw from more of an art music tradition.

"When I set out to make a change in what I'm doing," says Thomas of his modus oper-

andi, "I assemble a group of people that will provide me with a format to move in a different way. And then I let 'em go. When you're working with the talented people that I am, you don't want to sit them down in front of charts, and I'm not capable of that anyways. So I let the people develop the sound. I guide the thing and act as a critic. 'Cause I have a certain thing I want to accomplish, and so I say 'this is the direction we want it to head in,' and if it's leaning too far this way I say 'well, we better lean it back this way a bit'."

The changes have proven artistically, if not commercially fruitful. Each of Thomas's post-Ubu albums sound fresh and different, from the conventional structures of 1984's *Variations on a Theme* to the more abstract sounds of title track of the recently released *Monster*

Bill Jans

Walks the Winter Lake. And if the music continues to develop, so does Thomas's voice, which, over the years, seems to have found more and more odd and interesting corners to explore.

"When I started out I wasn't very good," says Thomas of his singing style. "I soon discovered I had no innate talent. Nonetheless, I wanted to be a singer, wanted to write stuff and sing it. Therefore, the challenge was to come up with something that was good and would overcome my limitations. I was no good for a lot of years, and then I got good. I couldn't describe each step, but that was essentially how it developed."

Asked if he is interested in branching out into other areas, perhaps more conventional theatre, comedy, film, Thomas shrugs his big shoulders and takes another bite of Gorgo.

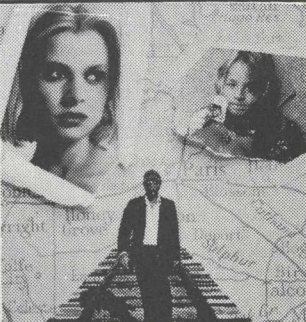
"No. Y'know—I'm fat and there's not really many roles for fat people. And I think acting is a really dangerous thing to get into. I think there's a good reason that actors are all messed up, and I think it's because of acting. I mean if it walks like a duck and quacks like a duck..."

"I'm not a comedian. There's humorous stuff in my show and there was in Pere Ubu, more than we were given credit for. But I don't do comedy. But making people laugh and tricking them along a path is very intoxicating. And I can understand why a: comedians are so messed up and b: what the enchantment is, and what the wonderful thing is of being

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a comedian. Humour is part of what humans are, and how people deal with things, serious things. So I use it.

"As far as film goes... people always ask me if I'm going to do a video. I tell 'em if someone gives me \$100,000, which is not couppable, meaning it's not against my own royalties, and I can pocket \$95,000 of those dollars to buy my integrity, yeah, I'll do a video."

In spite of, or perhaps because of, his idealistic approach to his music, money is very much on Thomas's mind this evening. Asked about Peter Murphy's recent cover of Pere Ubu's "Final Solution," he smirks and replies that the hopes it sells a million "so we can finally make some money out of it." For Thomas, making music means walking an economic tightrope, not a simple task for a man his size.

As the rest of the band finishes packing up the gear, and the call comes for the long drive back to Seattle, the fat man takes another bite of Gorgo, drains the rest of his beer and grimaces.

"Yeah, I'm making a living at this. I pay the rent... sort of. Helps that the wife works; I'd be in trouble if she didn't. Really, I don't see much of a future for people like me. I think I'll be a musician in ten years, but I think it will be miraculous. I think the odds are against it.

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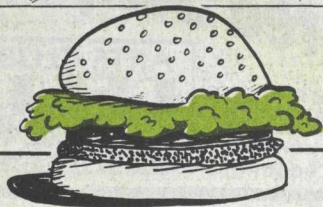
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CITR's Steve Edge caught up with Roy after his recent Vancouver shows.

DISORDER: *I was a little disappointed with the turn-out at the Cultch. Do you think that you might be over-exposed in Vancouver?*

ROY: That's interesting. I wonder if coming here every year is too much? Whenever I play La Quena it is always packed.

D: *Last year you were here twice including the Folk Festival.*

R: That's different. We seem to come to the Festival every 2 years. That is Leon Rosselsson, Frankie Armstrong & myself. I don't think it counts as a visit though because so many people come from all over North America for that. I don't know about being over-exposed but I do wonder if I have enough material that's different; people tell me they like to hear the old songs again as I'm the only one doing them, at least in my styles. One woman said to me "if you go to hear Beethoven you don't expect them to play something different, do you?" I'm more interested in whether the show works. I think it did.

D: *Yes, it did. One song that particularly impressed me was "Ghost Story" the song about the dead soldier returning from the Falklands.*

R: It was written by Jim Woodland of The Salami Brothers. We did a show together and he sang a song which I liked called "Men Don't Cry." He put it on a tape for me with "Ghost Story" on the other side. I was so taken with that that I learned it first. I have some ideas about recording it with an electric band. I have this fantasy you see, about getting Billy Bragg, Tom Robinson & Paul Weller, The Red Wedge, to do it with me & help the Labour Party at the same time.

D: *What do you think of Billy Bragg?*

R: When I met him a couple of years ago I thought that if he was playing acoustic guitar he would have been playing Folk Clubs, but he has this aggressive, electric guitar style which places him in the punk/pop category. He was very keen to meet The Watsons, Leon, Dick Gaughan & myself, and has gradually been "adopted" by cer-

tain aspects of the "folk scene." There are some clubs which wouldn't DREAM of booking him; there are some that wouldn't dream of booking me either.

D: *Probably the same ones!*

R: Yes! Probably the same ones! He also did the Trowbridge Festival last year, & a lot of people are covering "Between the Wars" now too. There's also Tom Robinson who's written a great song about the destruction of industrial towns called "Blue Murder" and I heard a fantastic unaccompanied version of Elvis Costello's "Shipbuilding" recently. I'll have to have a go on that next!

D: *You mentioned Dick Gaughan earlier, he's one of my favourite singers.*

R: Yes. People like Leon, Dick, Frankie Armstrong, Christy Moore & myself are the only ones who sing such politically direct songs.

D: *A Vancouver band, Spirit of the West, are recording some such songs. One in particular, "Down on the Dole" springs to mind. Have you heard of them?*

R: Yes. My daughter Katherine saw them last year & was very excited about them. She bought their album I think.

D: *They are a very popular band but Gary Cristall (VFF organizer) doesn't like them and refuses to book them for the Vancouver Folk Festival.*

R: Yes, I heard about that. It sometimes takes him a long time to realise that people are good. It took him several years to book Charlie Murphy, for instance.

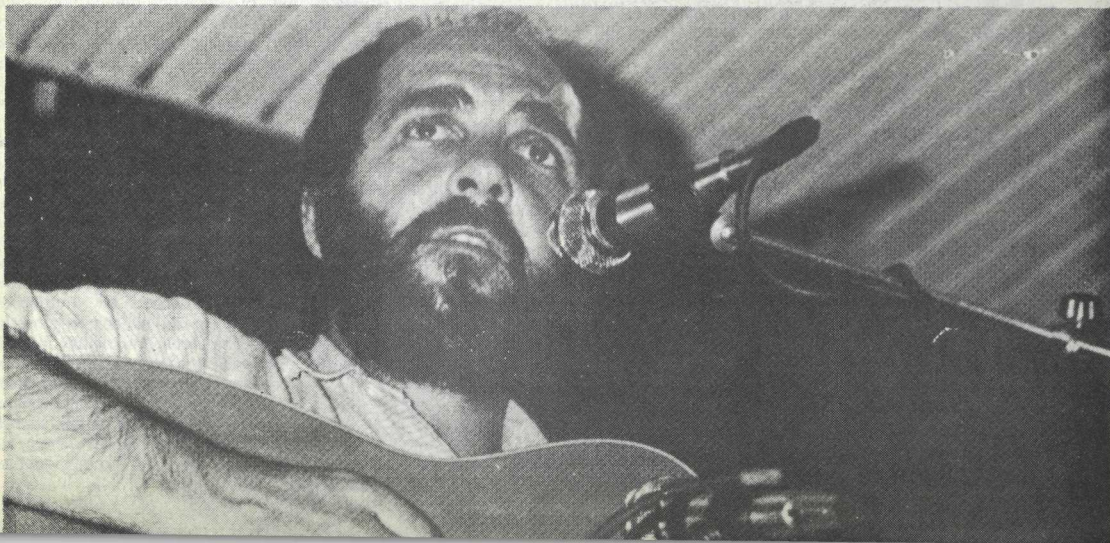
(Charlie Murphy is from Seattle & wrote "Burning Times," a stirring account of the persecution of women, allegedly witches, by the Inquisition. This is the stand-out track on Roy's latest LP).

D: *I saw him in Seattle recently, with a gospel choir. They did a great version of Peter Gabriel's "Biko" but did not sing "Burning Times."*

R: He probably has to sing that every night. I know I do now! The chant has been picked up by the Greenham Common peace camp too. At the Kendal festival in August the Salamis are staging it around a big bonfire. I'll sing it & there will be thousands of people to join in. It's an incredibly pagan idea. I'm really looking forward to it!

D: *Leon writes lots of songs, Dick Gaughan & Christy Moore occasionally write songs. Does Roy Bailey ever write any?*

R: I've never actually written a song. I do adapt them, bring them up to date but I think working with someone as prolific as Leon tends to be a bit intimidating. Also I get to hear enough new songs to keep me going.



NEUBAUTEN

EINSTÜRZENDE



Herz Fritz Brinckmann

I STARED INTO THE EYES OF the cop. He was writing up my ticket for jaywalking. "Oink, oink," he said. "Baaaa," I said. But I almost didn't. I almost said, "Fuck you, pig. The streets belong to the people!" The more I thought about my afternoon, the more I wanted to say that. I was in an agitated state. I had been watching *Einstürzende Neubauten* videos. Two hours of visual shock therapy. And I wanted to scream at that cop.

"We're representing a certain culture that is rooted in German thinking, German language, German ideas. But I don't think Germany wants us to represent that. What we do is subversive." Blixa Bargeld, singer, guitarist and chief protagonist of *Einstürzende Neubauten* said from the band's home base of Berlin. The reason for the phone call: *Einstürzende Neubauten*, live at the Xerox International Theatre at Expo 86, Saturday, May 24. The show will be the major attraction at Expo for CTR listeners and members of the local alternative music and arts community. In all likelihood, many will attend on the basis of media reports alone.

The North American music media finally caught on to E.N. on their 1985 tour, near the peak of the group's experimentation with machinery and found objects as instruments. The focus of the media's attention was drawn primarily to the jackhammers, the circular saws,

the cement mixer and the use of these tools as part of that music.

It was not entirely the media's fault that this happened. "If you're a sword swallower you can't tell the media that they pay too much attention to the sword. The way the media works is very obvious, and I should be aware of that, so I should be aware of the danger of dealing with destruction at all; people getting a fixed image of the band according to a certain direction of what we do. I guess we've managed to manoeuvre ourselves out if it, though."

Just how they've manoeuvred themselves out of this stereotyping is not 100% clear, but their last album, *Halber Mensch* on Some Bizzare records, probably has a lot to do with it. The album is the first on which the group have concerned themselves primarily with song structures, rather than exercises in sound coordination.

"When we worked on the album, the first title was *Love Songs*. I thought that with *Drawings of O.T.* (their 1984 LP) we really reached the zenith of what we could explore in the way of new sounds or new instrumentation. After that we started to get really interested in structures. That doesn't mean that we were deserting everything that we'd done and working on weird song structures, destroying song structures, making holes in song structures."

Using the example of "Seele Brennt," the opening track on side two of *Halber Mensch* that alternates between a tense whisper and a pot-boiling-over sonic assault, Blixa illustrated the idea of "a normal song structure with a million holes in between everything; so many holes that you almost can't hear the actual song structure."

It seems odd that a group who create music that destroys many people's idea of the word would be interested in the idea of structuring their sounds. Still, the relationship between consistency and innovation is a sticky one, at best, and one would have to walk on water to avoid cries of "Sell-out!" every time they delved into conventional time patterns.

Neubauten, defying those who labelled them "inaccessible," have even gone so far as to create a dancefloor-oriented piece. "Yu-Gung" was released a part of a three-song EP, with "Seele Brennt," and the Lee Hazelwood-penned "Sand." Neubauten mixed "Yu-Gung" for the LP, then asked Adrian Sherwood, Mr. Industrial-Strength Hip-Hop himself, to remix the track. The incessant, slightly metallic beat was already there, but Sherwood gave the song the added dynamics necessary for club consumption. Blixa related their impression of the father of On-U Sound: "I think he's brilliant, but he's weird. We did the remix together,

The glorious sounds of collapsing new buildings. Demolition Engineer: Jason Grant

and I guess if we'd done it the way he wanted, it would have sounded even better. But because the EP was being released first, we wanted the song to actually be there on the vinyl. I wanted to have every word I said in it. I didn't want to have certain words repeated 100 times, and others not in it at all. The way Adrian works, he just does crazy things like...he just turns the knobs as far as possible, and it sounds great, and nobody who calls themselves an engineer would do something like that. I think it was a mistake to ask him to do a remix before the Neubauten mix of the song had been released. The way "Yu-Gung" came out on the EP was a compromise between his idea and ours."

Compromise. It's a word I would not use in a discussion of Einsturzende Neubauten. Even after watching a video of the group doing their version

cont.



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May 19-24	— Comedy Cabaret, Expo Site
May 26-June 1	— Folklife Pav., Expo Site
June 5-7	— The Savoy
June 8-12	— Comedy Cabaret, Expo Site

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of Cheap Trick live at the Budokan, the live footage at a large hall in Japan, I still can't bring that word into play. Let me tell you a bit about the videos, and perhaps you'll understand why.

Video #1: The group's engineer and sometime guitarist, Alexander Hacke, creates a hellish noise from the soundboard, using only tapes and the board itself. Sweat beads on his forehead, his eyes fix on the knobs; he is *inside* the music. His trance-like state is only broken when he hunts for a new tape to toy with.

Cut to Blixa and N.U. Unruh making strident, primitive music with guitar, voice and some metallic objects. They are playing in a four-foot crawlspace underneath Germany's autobahn.

Cut again to video of the group's performance at the 1984 Atonal Festival in Berlin. Masses of sweaty punks press against the stage, in spite of (or maybe because of?) the ferocious rhythms being pummelled out by Unruh and a grimacing, Herculean character named F.M. Einheit; Multi to his friends. Both E.N. and their audience seem to be gripped by an external force that drags them until they teeter at the edge of the precipice, inches from total chaos. Yet somehow the group manages to return a sense of order to the proceedings, before sallying off to the brink of disaster again. It is this careful avoidance of chaos, and the constant presence of real or imagined danger (in the form of destructive machines) that leads one to believe that the performance is as much theatre as it is music, and the tenuousness of this belief that could make it *great* theatre. Still...no compromise.

Video #2: Japan. A film that combines traditional (well, not quite traditional) conceptual rock video with the live material previously mentioned. The images are disturbing, breathtaking, and, dare I say it, totally uncompromising. A fetus (not Jim) floats in the amniotic fluid. The camera pulls in closer, focussing on the left eye. The eye opens.

A leg, viewed from underneath, and just ahead of, the foot. The tibia is bare. There is flesh dangling from what was once a knee. The leg crumples, the tibia snapping off and falling towards the camera. Cut to the same bone, hurtling through blackness, away from the camera, then towards it. The bone falls into an outstretched hand, in a decaying warehouse.

Einstruzende Neubauten performs for the camera inside the warehouse, churning out an aural wasteland for 40 minutes. Einsturzende Neubauten performs for an audience in a large concert hall, conjuring images of a strutting rock band, but playing the same music they are in the warehouse.

SEE WHY my head was unbalanced? I had received a massive dose of reality, according to uncompromising Neubauten's view of their culture. I will let Blixa say the rest, on some of the topics already brought up.

Rock concerts: "I actually like the contrast of playing in a club, or in any kind of normal, rock band setup with a P.A. and a stage and an audience. I like that because it plays with the archetype of rock music, it really makes a strong statement about that music. That statement about rock music is part of what Neubauten are doing."

On pop music: "Pop music has become a dimension of the media itself. It is not really connected to music any longer."

On Neubauten as representatives of German culture: "I have certain tastes for some ethnic music, not for the songs so much, but their representation of their culture... There has to be a certain music that comes straight out of that (the culture), without any question of art, or any question of what style you have to play in. We play those instruments that are instruments of our culture, which are not traditional German folk instruments, or normal rock instruments. We suddenly realized that these are the instruments of our culture, and in order to represent our culture, this is the way they are *meant* to be played."

On getting their point across at Expo: "I thought it (the invitation to play at Expo) was a big joke at first. I didn't know if there would be a million businessmen coming to see us... What we do is coded, a cipher. You have to speak this language—I don't mean German—you have to live in a similar situation to understand this musical language. The businessman, not living in the same circumstances, would not understand the message, would not hear the 'Yes!', would not hear anything except the 'No!'... Either you get the message, and it is not what we are meant to represent (about German culture), or you don't get the message and we won't represent anything to you (about German culture)."

Finally, consider this. Einsturzende Neubauten are being given a unique forum for their performance. *You* are being given a unique opportunity to see them strike at the very heart of our beloved Expo. The show is free with admission to the site (around \$20, the cost of a jaywalking ticket), and promises to be a real happening. Now if you'll excuse me, there's a man in a uniform I want to talk to...

Special thanks to Myra, Kevin and Doug for their tireless efforts to make this interview possible. Go buy some tires, folks.

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BEHIND THE DIAL

Volunteer Opportunity

WE HAVE A small problem on our hands. It's like this: the entire staff of CTR have got jobs at Expo, selling hamburgers for \$3.65 an hour (I know it's not much, but it's more than they pay at this place.) As a result, we're on the lookout for volunteers to read news, write editorials, cover sports, review movies, and yes, even play records.

If you've been listening to radio and saying "I could do that," now's the time: CTR memberships are a paltry \$10 and we'll train you in the mechanics of broadcasting. So get out the E-Z Boy, screw up your courage and give us a call.

More information is available by calling

228-3017 or by dropping by Room 233 of the Student Union Building at UBC between 9 a.m. and 5 p.m. Monday to Friday.

Concert Presentations

JUST IN CASE you thought the end of the school year marked the end of CTR bringing you the best in entertainment, guess again. CTR is pleased to present three of the biggest brightest stars in the showbiz galaxy during the month of May. Or something like that.

On May 15, CTR presents the return to Vancouver of Husker Du. With the release of their first major label album *Candy Apple Grey*, the Huskers seem perched on the edge of Major Rock Stardom. Either that or on the edge of the abyss, we're not sure which. In either case, they'll be at the Luv-A-Fair May 15. Don't miss 'em.

Just one week later, same place, same time, CTR presents another visit from Tupelo Chain Sex. TCS's last visit sold out the Savoy for three nights and hundreds, nay thousands were turned away disappointed, so get your tickets early.

And finally, we wrap up the month with Siouxsie and the Banshees May 29, the Thunderbird Arena at UBC.

Can you imagine more fun packed into one month?

I didn't think so.

The World of Radio

FROM JULY 25-29, hundreds of community radio types will gather in Vancouver to exchange knowledge, experiences, and quite



possibly, phone numbers. The occasion is the second World Conference of Community Oriented Radio Broadcasters. Representatives from El Salvador, Guinea, Sweden, Great Britain, Bolivia, Senegal, France, the United States and Canada will discuss programming and production, finance, promotion, radio and community organizing, cooperation and exchange.

The first conference, held three years ago in Montreal, provided fascinating insights into the way people use radio around the world. In El Salvador, for example, Radio Venceremos reports news of the war suppressed by the government and the U.S. press. Senegal's Radio Disoo often broadcasts village debates on farming techniques and farmer grievances.

The organizers of the conference are looking for volunteers to assist in the planning and preparation for the conference. No radio experience is necessary, just a little of your time. In return you'll learn, first hand, about what is going on in the world (and we do mean world) of community radio.

The next volunteer meeting is Thursday, May 4 in Room L5 of the Britannia Centre. For more information call the Conference offices at 253-0427.

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9/10 **Record Release Party for CHRIS HOUSTON & QUAD-BILLIONAIRES** w/guests
16/17 **THE WARDELLS** from Victoria w/guests
23/24 **A CAST OF THOUSANDS** w/guests

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ON THE DIAL

WEEKDAY REGULARS

- 7:30 am **Sign-On**
 8:00 am **WAKE-UP REPORT**
 News, sports and weather.
 10:00 am **BREAKFAST REPORT**
 News, sports and weather followed by **GENERIC REVIEW** and **INSIGHT**.
 12:00 pm **HIGH PROFILE**.
 1:00 pm **LUNCH REPORT**
 News, sports and weather.
 4:30 pm **AFTERNOON SPORTSBREAK**
 6:00 pm **DINNER MAGAZINE**
 News, sports and weather followed by **GENERIC REVIEWS**, **INSIGHT** and a **DAILY FEATURE**.
 4:00 am **Sign-Off**

WEEKDAY HIGHLIGHTS

MONDAYS

SOUNDTRAK

10:30-11:30 am

A program of performance poetry: mixing words, music, and sound. **May:** New writers, experimental mixes, and new, improved rebroadcasts.

THE BLUES SHOW

8:00-9:00 pm

Can blue men sing the whites? Join host Eric Von Schlippen to find out.

THE JAZZ SHOW

9:00 pm-12:30 am

Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker. Album Features: 11:00 pm.

05 May *The World of Cecil Taylor*—one of his early classics, featuring the debut recording of tenor saxophonist Archie Shepp.

12 May *Johnny Hartman with the John Coltrane Quartet*—a lasting legacy of one of jazz's finest male voices.

19 May *Charlie Rouse and Red Rodney*—a brand-new award-winning album by two of the masters of bebop.

26 May *Duke Ellington: The New Orleans Suite*—Arguably one of Duke Ellington's last great records. Recorded in 1970 with Cottie Williams, Paul Gonsalves, and a guest appearance by the great "Wild Bill" Davis on the Hammon organ.

TUESDAYS

UBC WEEKLY

10:30-11:00 am

A weekly look at the wholesome, wonderful, just plain swell, place we call UBC.

THE FOLK SHOW

8:00-9:30 pm

This is all very disturbing. Not only have I become the latest victim of Bill Bennett's B.C. Spirit by getting laid off, but Manchester United's championship challenge in the Old Country has fizzled out, and on top of all this nobody phones me on the Folk Show any more. Are there still people out there who think this is old-folks' music? Try telling that to The Pogues, Spirit of the West or Billy Bragg! In spite of this run of bad luck I am not about to give up yet! Tune in this month for the latest sounds, perhaps the brand-new platter from the Spirits, some "live" Fairport



classics, a great band from Holland called "Fungus," JSD Band, and a new U.K. outfit called Gone to Earth. Plus the obligatory mix of Rogue-Folk & Celtic beer-swilling, clog-tapping stuff. Presented by The Flyer, a.k.a. Steve Edge.

BUNKUM OBSCURA

9:30-11:00 pm

A Bit off the wall
 A Bit on the floor
 A Bit under your shoes.

LOVE PEACE AND VIOLENCE

11:00 pm - 1:00 am

An earnest effort to resolve 7,000 years of passion, sedation and empty threats (read civilization), featuring live sex, tape loops, simulated drug taking and lots of normal music. "Some things are so stupid that they must be done." E. Raoul

This month featuring the return of the oblivious talents of **Eating Vomit Ltd.**

PLAYLOUD

Late night 1:00-4:00 am

A rite of passage from weariness to oblivion, anarchy to excrement, Tuesday to Wednesday

06 May The Culling has returned. A fetid sampling of CITR spinlist material and the dregs of record stores, friends and demons.

13 May Death takes a holiday. Love, Peace and Violence expands to fill the void.

20 May TBA

27 May Music from Vienna, Artists who appear on the Nekrophile label.

WARNING: Prolonged exposure to this program may cause hypersecretion of the hydrochloric acid, hyperperistalsis, rubus of the gastric mucose & YOU BECOME MOST UNPLEASANT.



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THINK YOU'RE SOME KIND OF REBELLIOUS ARTISTE HUH?



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WEDNESDAYS

VANCOUVER INSTITUTE

10:30-11:30 am

01 May **Dr. Michael Gottlieb:** *Aids: Medical Science in Action*

08 May **Professor C.S. (Buzz) Holling:** *Ecosystem Design: Local Surprise and Global Change*

15 May **President William G. Saywell** of SFU: *Relevance and Our Universities: Responsibility or Red Herring?*

22 May **Margaret Atwood:** *Blood and Thunder*

29 May **Professor Irwin Shainman:** *Mozart: Myth and Reality*

JUST LIKE WOMEN

5:15-6 pm

Tune in for 45 minutes of invigorating and stimulating interviews, news and music. For anyone interested in women's issues or learning more about them.

THE AFRICAN SHOW

8:00-9:30 pm

A program featuring African music and culture with hosts Todd Langmuir, Patrick Onukwulu and Dido. Tune in for the latest news from Africa, plus special features at 5:00 pm.

THE KNIGHT AFTER

Midnight to 4:00 am

Music to clobber Yuppies by—featuring radio shows traded with alternative stations in Europe and the U.S. This show will really mess up your BMW!

THURSDAYS

AMNESTY INTERNATIONAL

10:30-11:00 (alternating weeks)

STUDENTS FOR A DEMOCRATIC UNIVERSITY

10:30-11:00 (alternating weeks)

PARTY WITH ME, PUNKER!

3:00-5:00 pm

Will this show survive? Can Mike Dennis find a new host to replace him when he sheds his black leather jacket and heads for the high-pressure world of international arms dealing? Frankly, we don't know at this point. Could this be the end? Sob.

TOP OF THE BOPS

8:00-9:00 pm

Screaming guitars, throbbing basses, pounding drums, pumping pianos and howling saxes: Top of the Bops has them all, and you can have them too!

01 May The usual selection of frantic rhythms



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- 08 May** Buffalo Bop, a cross-section of tunes from one of the premier re-issue series
- 15 May** Wild Women
- 22 May** same as the first, a little bit louder and a little bit worse
- 29 May** the granddaddy of them all: **Louis Jordan**

MEL BREWER PRESENTS

11:00 pm-Midnight

We speak with our eyes closed. You should listen with your mouth open. It's a gabfest presented by Mel, man. Know what's going on locally without leaving home, especially you agoraphobics.

FRIDAYS

FRIDAY MORNING MAGAZINE

10:30-11:30 am

STIRRINGS: Your host Kirby Hill has just felt the scent of Spring. Out of the hibernation of the winter semester, this Wolf reawakens in search of fresh summer territories. This month the Wolf senses:

- 02 May** The positive drive of the Peace Festival; Leftover energy from the Children's Festival; and the intimate communication of this week's special guests.
- 09 May** Vancouver Cross-Culturalism. Indeed a massive habitat here in Van... With help from reps from the French Cul-

tural Centre and multi-talented guest host Chaunteal Morin, the Wolf tries to capture a small taste of the Vancouver flavor.

- 16 May** The Wilderness Spirit awakens. A resurgence of consciousness over the Stein Valley; Native spiritualism with Moira Mulholland; and a profile of the Spirit Song Theatre Company with special guest Donald Morin.
- 23 May** Sneak previews of the 1986 Fringe Festival.
- 30 May** 1986 Beach Attitudes, with fun summer music, guitar jamborees, and the insights of this week's special guest, summerwear fashion designer Shaughan Williams.

POWER CHORD

3:30-5:00 pm

Vancouver's only true metal show, featuring the underground alternative to mainstream metal: local demo tapes, imports and other rarities, plus album give-aways.

'SPECULUM' — REFLECTIONS ON SITUATIONS

5:30-6:00 pm

News; P.E.T. (Pesimists Endurance Training); and "Forward From the Past."

SOUL GALORE

8:00-9:30 pm

All the tearjerkers, all the hipshakers. From R&B to funk and especially soul. Join Fiona MacKay and Anne Devine and wear your soul shoes.

THE BIG SHOW

9:30 pm-midnight

Why pay money to get into a nightclub on a Friday night? If Big InternationalAI can't get you dancing, no-one can.

THE VISITING PENGUIN SHOW

Late night 1:00-4:00 am

Interviews with local musicians and artists, the newest sounds at CITS, your personal requests and even golden oldies. What more could you want? Hosted by Andreas Kitzmann and Sheri Walton.

WEEKEND REGULARS

8:00 am Sign-On

Noon **BRUNCH REPORT**
News, sports and weather.

6:00 pm **SAT./SUN. MAGAZINE**
News, sports and weather, plus **GENERIC REVIEW**, analysis of current affairs and special features.

4:00 am Sign-Off

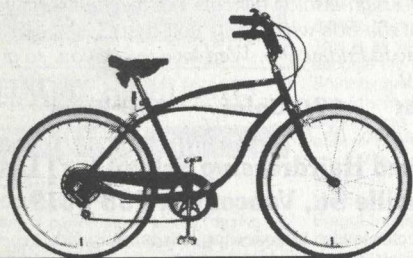
WEEKEND HIGHLIGHTS

SATURDAYS

EARLY MUSIC SHOW

7:30-10:00 am

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- 03 May TBA
- 10 May May Mathew Ock—*The Tempest*
- 17 May J.S. Bach Chamber Music
- 24 May The New World Consort
- 31 May M.A. Carpentier Aceton

NEOFILE

Noon-4:00 pm

PROPAGANDA!

6:30-9:00 pm

An eclectic mix of interviews, reviews, music, humour, High Profiles, and other features with Mike Johal.

- 03 May Harrison and Crips—nutrition, disarmament, third-world music with social conscience.
- 10 May Green Tortoise Travel—if you're eyeing the holiday season and/or want to escape from the bloody fair, Green Tortoise spokesperson Patricia Hogan has tips on cheap travel for poverty-stricken punks
- 17 May Vancouver International Film Festival—a preview of films, prices and guest appearances, with Festival director Hanna.

Regular Features: May 3, 17, 31: **AEIOU**—political satire with the Artists Educational Iconoclastic Organisation (Un-)Limited. 6:55 p.m.

Today In History
May 24, 8 pm: High Profile—**Sordide Sentimentale**.

Video reviews: Ralph Videos, *Revolt of Job* (Hungary 1984), U2, Unforgettable Fire, *Slave of Love* (USSR 1978), Echo and the Bunnymen—*Porcupine*. Videos from Videomatica, 1829 W. 4th Ave., Vancouver. Plus the usual blah blah blah

PYJAMA PARTY

9:00 pm-1:00 am

Your hosts Mike Mines and Robin Razzell present everything from ambient music for snoozing to upbeat tunes for popcorn and pillow fights.

TUNES 'R' US

Late night 1:00-4:00 am

Music, Music, Music, Handyman Bob, Music, Music, My Favorite Album, Music, Music, Experimental To Classical, Teddy Kelowna presents, and yes more music.

SUNDAYS

MUSIC OF OUR TIME

8:00 am-Noon

A sampling of the vibrant, electric and exhilarating sound often erroneously filed under the misnomer of "classical" (i.e. pedantic) music. Paul Smith continues his musical lexicon of the twentieth century, and is joined by Tyler Cutforth, with his favorite remedies for Sunday morning complacency.

ROCKERS SHOW

Noon-3:00 pm

The best in Roots, Rock, Reggae, DJ and Dub. With your hosts George Family Man Barrett, Collin Hepburn and Bruce James.

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04 May Rise and shine with Peter Broogs

11 May Three Hours with Bob Marley

18 May Look back at Stak and Rock Steady

25 May Dubwise selection with Special Selector

MICHAEL WILLMORE'S ROCK TALK

3:00-6:00 pm

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CLASSIC RUINS
VARIOUS ARTISTS
FINE YOUNG CANNIBALS
TRISOMIE 21
THE COSTELLO SHOW
STAN RIDGWAY
ARTISTS AGAINST APARTHEID
BRILLIANT ORANGE
TOM WAITS

A Date With Elvis
Stop Pretending
Against the Glass
album
Wild Mood Swings
Telephone Free Landslide
Victory
The Blind Leading the Naked
Decoder soundtrack
Lassie Eats Chickens
Restless Variations
Fine Young Cannibals
Chapter IV
King of America
The Big Heat
Sun City
Happy Man
Rain Dogs

BIG BEAT
RHINO
ZULU
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THROB. LOBSTER
RESTLESS
I.R.A./MCA
PLAY IT AGAIN SAM
CBS
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CAPITOL
ZULU
ISLAND/MCA

TOP AIRPLAY SINGLES

THE POGUES

RED GUITARS
REDSKINS
SIOUXSIE & THE BANSHEES
THE REVTONES
ATOMIC KOOL-AID
A MERRY COW
THE BOTTOM LINE

MARSHMALLOW OVERCOAT
THE BEASTIE BOYS
JOOZ w/NEW MODEL ARMY
FASTBACKS
THREE JOHNS
VENUS ENVY
SPIRIT OF THE WEST
ALITHIA HAMBLETON

The Body of An American/
Rainy Night
National Avenue
Bring It Down
Candyman/Umbrella
Johnny's Got A New Bike
Oh No!
Look Around
Blood In This Land/
Machine Gun Rap
Marshmallow Overcoat EP
She's On It/Slow and Low
Love Is (Sweet Romance)
Seven Days/Somebody to Love
Brainbox (He's A Brainbox)
Space Rock '85
An Honest Gamble
Drum Beat Baby

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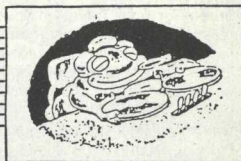
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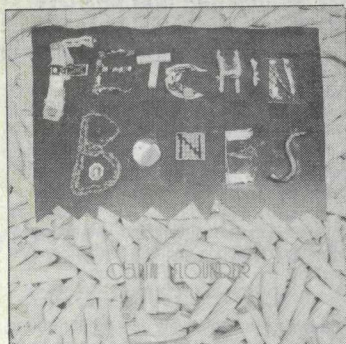
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Fetchin Bones



Cabin Flounder
DB Records (U.S.)

ROCK'N ROLL AS A MEANS TO AN existence has lost all meaning. Solace can no longer be found through a vinyl injection, no matter how loud that sucker is turned up. Even AC/DC's "Nightstalker" evokes only a reaction of indifference. Despair and ennui reside for an indefinite period since the news that your fave demi-god band would be using Air Supply's producer on their upcoming video-novel-album. Duped for all these years; rock'n roll is total bullshit (just like that violin totting noodle in eighth grade told you, oh so long ago). All hope has been dissolved in a mire of rock'n roll similarity and mediocrity; a tear-eyed and irrevocable decision is made to only listen to lack of originality. While filling out the order form for the new Zamfir collection of memorable tunes (featuring the love theme from First Blood), something catches an ear. Insistent pounding, a forceful bassline and swarming sonic production, all attempting to keep pace with a distinct, slightly hiccuping female voice. Ahhh, recollection of how sweet it can be, and in this instance, how sweet it is. For your listening and dining pleasure, will you please welcome Fetchin Bones.

Here we have an album, *Cabin Flounder*, utilizing lots o' guitars and produced by Don Dixon, but still bearing little resemblance to REM, a task worthy of praise in itself. But wait, there's more. The LP captures a band seemingly on the verge of exploding, but with tight, confident playing denying any chance of that eventuality. *Cabin Flounder* shakes, thumps, floats, twangs, grooves and a whole lot more. Often, female singers function as aural and visual ornaments, but fortunately, every so often a female vocalist slices through his banality by breaking down any distance that exists between her and the music. Fetchin Bones snagged such a singer in Hope Nicholls, whose unselfconscious, fullbore voice demands listening to, and belongs to a person who sings for the self-expression and love of it. When she opens up on "A Fable", the listener can only wonder why so many vocalists sing with little emotion or vitality, when it appears to come quite naturally to this lady.

Initially, "A Fable", "Briefcase" and "So Brilliant" trigger the "this is a fantastic song" indicator in even the most despairing, former rock 'n roll devotee already resigned to a life of sedation, appreciation for the rest of the album grows and grows. The humour of "Asterooids". What's that on "What I did"? A ska rhythm? Well, I'll be, so it is. Then there's Hope's cheesy but effective harmonica playing, and have "Kitchen Of Life," a resounding earthquake of a song about some of the simpler joys of everyday life.

*Tables, tables,
Read the directions,
Follow Mama's secret recipe,
Now I'm bakin' a cake,
A big pink one!
Makin' it sweet for him,
You know he loves it that way.
In the kitchen of life,
In the kitchen of life,
In the kitchen of life.*

Something tells me Hope Nicholls might not be contented standing at the radar range whipping up culinary delights for her beloved hubby. Thankfully, Fetchin Bones have served up *Cabin Flounder* for all to enjoy. Maybe I won't order the Quality Records limited time offer LP "The Love Album."

—Kevin Smith

The Church Heyday

FOUR FRESH FACES, SHINY MOPS ON top of their brains, The Church bring belated greetings from the psychedelic camp. Praising nightmare descents into Jericho City and lamenting the onslaught of vicious civilization on some Australian boys who just want to be left alone to their hallucinogenics...oh, no! Shades of Jimi Hendrix seclusion on the beaches of Morocco. Sitar-shapes, gurulike experiences... aah, the boys have been tantalized.

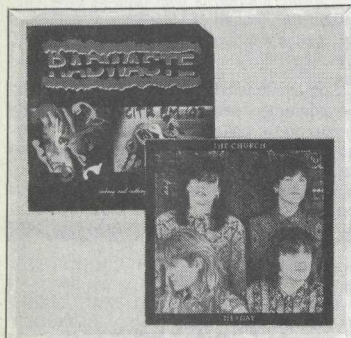
To be fair, The Church were into the universal experience long before paisley re-entered consciousness. *Constant In Opal* gave evidence of an a political, hedonistic band in search of an orange and unfocussed sun... searching for the lost, experimental fun of all of our Heydays.

But Peter Walsh's production (he of *New Gold Dream* fame) merely serves to emphasize the lads' calculated move to capture a bandwagon that perchance swung their way. Walsh's production makes the sound a nice shimmer, but trivializes anything The Church may have had to offer. Although their approach is offensive and diplomatic, this leaves little room for originality or freshness and one gets the impression that this is a contemporary rehashing of twenty years of beatnikism.

Steve Kilbey's writing has emerged as the only lyrical force in a band that once relied on the input of a triumphestate. As a result, the songs reflect one man's vision... essentially a twirling, cesspool of images that borders on the contrived and often results in self-parody. When the band does succeed as in "Happy Hunting Ground" or "Myrrh," one still pictures four guys sitting around their home studio in Canberra, sippin herbal tea, passing round the j's and, faces flushed with life, asking themselves "is this cool enough?"

If you need companionship in pursuits of the sublime, you can buy this record and "Tantalized" will probably suit the mood. Unfortunately, this will leave you six or seven bucks short of funds that could have been used to further your own trip... like wow, man.

—Peter Burns



Radwaste

Cooking and Nothingness

Happy Squid Records (U.S.)

I KNOW DRUMMERS WHO WOULD HAVE wet dreams imagining themselves playing in a band like Los Angeles' Radwaste. Radwaste features four drummers, who more often than not, act as the lead instrument(s) on their new EP, "Cooking and Nothingness." Oh yeah, there is a bassist and guitarist, as well. I found this unconventional line-up to produce music which is abstract and offbeat yet impelling.

Radwaste is a relatively new outfit (around for about a year) but the members have been around some of Smog City's more obscure bands. Bassist John Talley-Jones and, uh, snare drummer Kevin Barrett used to be in 100 Flowers (a band once described as "would destroy a million Velvet Underground cliches and make it all sound ready for AM radio"), Michael Kory (guitar) and Debbie Spinelli (toms and hi-hat) have dabbled with 17 Pygmies, and bass drummer Rob Malone served time in Detox. This record is their first vinyl offering.

Upon hearing this record, I was immediately reminded of the vintage Gang Of Four. Rhythmic patterns, guitar sounds, and vocal stylings on this record all recall the sound of the Gang in their early years. The domineering percus-

sion comes across like a tidal wave of well-timed jackhammers, while the slashing guitar darts in and out of the riveting drums like a crazed hornet. Somehow, the chanting vocals of Kory and Talley-Jones seem to thread it all together into quite listenable sound.

Out of the 5 songs of this EP, "Kiss of Death" is the most memorable, with its catchy chorus and harmonies. Hell, it may even have commercial potential although I'm sure the band never had this in mind. The somewhat unconventional time signatures of the other 4 songs might make some people feel uncomfortable but I quite like them. For fans of the Gang of Four, Minutemen, Beefheartian School of Herky-Jerky Music, I would highly recommend it. For you normal people, approach *Cooking and Nothingness* with oven mitts on.

—Mike Dennis

Pandoras

Stop Pretending

Rhino (U.S.)

SOCIAL CRITICS SAY THAT THE PURPOSE of rock music is to channel aggression and frustration over life's big problems into

cont. p. 26

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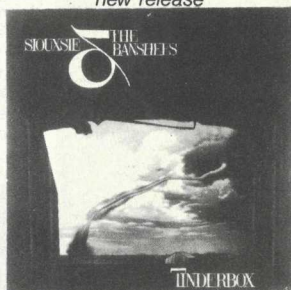
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.....Singing Land
EASY CLUB
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BACK IN STOCK

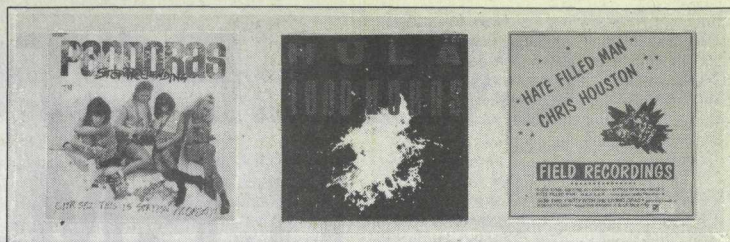
BLUES

JAMES COTTON
.....Live in Chicago
JOHNNY LITTLEJOHN
.....So-Called Friends

ROCK

ROUGH TRADE/WEA DOMESTIC RELEASES

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from p. 24

something entertaining, much like a freak show. Pandora's lead singer and songwriter Paula Pierce has such a big problem: she keeps going out with dorks who just can't cut it in the big leagues, or aren't, uh, functioning adult males. She tells us all about it in the Pandora's debut album, *Stop Pretending*.

With a little effort, you can trace most of the music to "Louie Louie," and the whole album reeks of Louie Louie consciousness, which is what popular music needs more of, dammit. Most of the numbers are 1966-style punk, which the band does credibly. Not surprising, since they look as though they would fit right in with the Hot Rods to Hell crowd. The Farisa organ is occasionally overdone, but gives the record an identifiable sound. The songs vary from lighter numbers, which sound a lot like the Bangles, and hard-driving songs, still with great pop hooks, which sound like the Sonics, or the Fuzztones.

The singing is rough and ready, and serves its purpose. Their use of harmonies will cause further comparisons with the Bangles, and

Paula Pierce screams well enough to let you know she's serious about her, uh, big problem. She's not just going on about it because it makes for clever songs (which it does).

Whatever the album's failings, and the considerable rough edges, it's a step in the right direction, and good general fun. And, it's rather fun to eavesdrop on Paula's, uh, big problem.

—Rob Simms

Hula

1000 Hours

Red Rhino (UK)

"BUBBLE, BUBBLE, TOIL AND trouble..." A wicked concoction, to be sure. It's almost too easy, comparing this record to a witch's brew...almost, but not quite.

HULA—a recipe. Pulsing, not-quite-funky basslines and polyrhythmic percussion (some very tasty effects are achieved by the interplay of machine and man on the drums) create a thick bouillon, to which are added one part found voice and three parts vocals. These alternate between stomach-upsetting howls



and meringue-like whispers. Now, for added flavour, toss in large helpings of...well...slush. I can't think of a better word to describe the churning, gooey guitar and synth sounds that ooze between every beat, every percussive bass slap. So slush it is.

Now when does one digest this magnificent dish? I would say at breakfast, lunch, and dinner. There are two platters here, one live at the Milky Way in Amsterdam, one freshly cut in their home base in Sheffield, and smatterings of stuff cooked up for a Dutch radio program. Might I suggest side 4 for breakfast (Hula describe it as the side 'to wind you down'), as the rest might be a tad too spicy for morning consumption. For lunch, the 2 live sides would go down nicely, as the mix contains less of the intoxicating studio effects that are sprinkled liberally on side 3. At dinner, I recommend a heaping portion of the live material, followed by side 3, turned up to 10 to maximize the intensity of the flavour, and finally, side 4 to cleanse the palate.

If you're still hungry after this sumptuous feast, you might try Hula's new 12", "Freeze-Out", which is included on the live LP. Craving a new sensory experience? Try Hula, and remember to lick your plate.

—Jason Grant

Chris Houston

Hate Filled Man

Caucasian Records

IN WHICH WE ASK THE TIME-WORN question—*Can white men sing the blues?*—answer in the negative, then shrug and make noise and spit on people anyway.

Christopher Houston is a bilious, arrogant, snotty white boy from Toronto. And this is a bilious, arrogant, snotty record. It sounds deliberately ugly. It makes fun of Elvis. It makes fun of Annette Funicello. It makes fun of people who change the colour of their hair and go to discos. It makes fun of the NRA and the KKK.

It has a piece of astroturf glued to the cover. On the other side it has a fake Folklife Field Recordings cover.

In short, it has the makings of a work of genius. Okay, maybe not a work of genius, but a great record to put on when you're feeling like a snide, cynical, or otherwise unpleasant sort of shit.

Houston may not be able to sing the blues, but his band does at least a credible imitation. Jack deKeyser's guitar sounds mean and insinuating over the grinding, tortuous rhythms set up by the bass and drums of Houston and Tony Fury. The real musical treat, however, is the horn work of trumpeter Herbie Spanier, which weaves a discordant web through a number of the tracks, simultaneously breaking up the sound and giving it a cohesiveness it would not otherwise have.

Unfortunately, the title *Field Recordings* is as appropriate as that of *Hate Filled Man*. The music works in spite of the lo-fi production, but after a number of listenings it becomes apparent that with state-of-the-art production this could have been as powerful as it is funny. Imagine Sonic Youth meet Weird Al Yankovic. Scary, huh?

—CD

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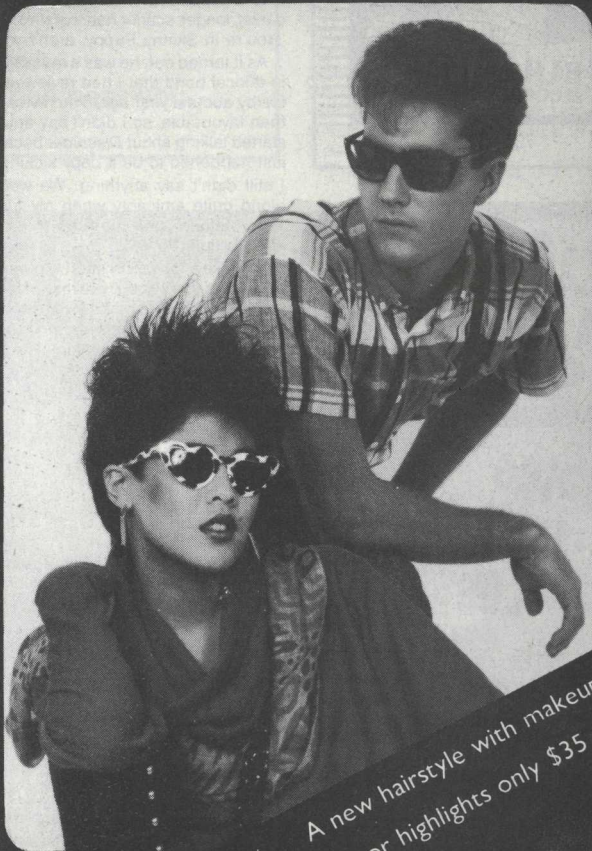
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A FEW WEEKS AGO I WAS AT THIS party, just hanging around, when all of a sudden this guy starts talking to me. There were a lot of celebrities at this party, so I assumed that he was someone famous too. Since I had noticed him a few minutes earlier hanging out with two of the two members of Skinny Puppy, and because I didn't realize at the time that Skinny Puppy only consisted of two band members with darker, longer, scarier hair than this guy, I said: "You're in Skinny Puppy, aren't you!"

As it turned out, he was a musician; he was in a local band that I had reviewed in Demo Derby about a year ago. The review was less than favourable, so I didn't say anything. He started talking about *Discorder* because there just happened to be a copy kicking around. I still didn't say anything. We were getting along quite amicably when my friend said: "Hey, Julia..." and then the musician said: "You're Julia?"

To make a long story short, we went through this whole thing about how misinformed I was etc., etc., etc. So I'd like to stress that when I write a review, it is based strictly on my own personal opinions, except for this month. This month's Demo Derby is based upon other people's opinions.

MIA "Louise"

"I really like this song."

"It's a good song."

"It's not bad."

"I really like the way the lead singer's voice sounds against the synth and drum machine. It sounds really human."

"It's really catchy."

THE NOW

"Just a Small Disaster"

"They sound like Wall of Voodoo."

"Yeah, it's pretty good."

"I think the lyrics are pretty funny."

THE REVTONES

"Johnny's Got A Blue Bike"

"Oh, I like that song; it's psychedelic."

"Yeah, it's a good song."

"It's not bad; I don't mind it."

"These guys are pretty good."

"I like the tamborines."

SKINNY YUPPIE

"Bleah"

"My mother likes this song and so do I."

"I think it's stupid."

"It's pretty funny, I guess."

"I don't like the production."

"Maybe I'd like it better if there were more words in it."

THE LOVE WEASELS

"Tidal Wave at Wreck Beach"

Actually, I didn't ask anyone about this particular song, but I have played it on more than one occasion on my show because I think that it's great. It's a good melodic song with nifty sound effects of the ocean, and the lead singer has a really nice voice well suited to the song.

A MERRY COW

"Look Around"

"Super cool song."

"It sounds like it was recorded in a fish bowl."

"It's a good song, but I played it on my show and the production was so bad that I was embarrassed."

"I think it's a great song, I really like them."

"I just hate it; the production is so bad."

Yeah, well the production isn't very good, but this is a good song. Hopefully next time A Merry Cow records something, it'll sound better.

STUBBORN BLOOD

"Love Fix" "Tightrope"

"NO."

"I really like those guys; I think these are good songs."

"I'd like them better if they sounded more like the Ramones."

"Their songs are too long by about three minutes."

THE BOTTOM LINE

"Blood In This Line"

"Machine Gun Rap International"

"I liked 'Radio Clash' better."

"I wish bands would stop naming themselves after song titles."

"It's not bad."

"The production is really good on 'Machine Gun Rap International.'"

—Julia

**CITR would like to THANK
the following acts for participating
in our "Mondays in March" benefit series.**

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| #1 - Balancing Act | #1 - Linear B. |
| #1 - The Beach Mutants | #1 - The Love Club |
| #1 - The Belgianiques | #1 - No Fun |
| #1 - Big Electric Cat | #1 - Omnisquid |
| #1 - Bottom Line | #1 - Red Herring |
| #1 - Breaking Chains | #1 - The Soreheads |
| #1 - The Crimpolines | #1 - The Stand |
| #1 - The Fab Mavericks | #1 - The Subterraneans |
| #1 - The Harrison-Kripps Band | #1 - Those Nerve Tubes |

**Watch for these Acts —
coming to a club or concert hall near you.**

from p. 30
steppingstone: as a means to learning TV so that someday they might get real jobs as real TV-type personalities with straight teeth, the right haircuts and empty gleams in their eyes. No, Buzz and Dave were using their community television station as a means to sharing their great collection of rock videos with as many people as possible.

And the community responded. Local bands dropped by and talked and many showed their videos. Local promoters dropped by, too, as did critics, filmmakers, the odd minor superstar, the odd loudmouth, the odd genius. Sometimes it was boring. Sometimes it was brilliant, as it was in the last half-hour of the already-famous *Soundproof Farewell Show*, when a certain outspoken lead singer of a certain local band got mad as heck and let two certain local professional media hypes know what she thought of their condescending (and hypocritical) appearance earlier in the program. Here was real uncontrived emotion, and real (non-CIA or CSIS approved or created) issues. And a lot of people saw it. Some cheered. Some were shocked.

Stop for a moment. Ask yourself when you last heard somebody say, on commercial mainstream television, what they really thought about somebody else. Uncensored. No laugh track. No tricky editing. No political party, union, religion, cultural or community groups being represented. Now ask yourself when you last heard same in real life, on a streetcorner, at the dinner table, in a pub, at a party—wherever.

That's why I like *Soundproof*.

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ARMCHAIR EYE

Bill Mullan prematurely mourns the premature passing of a video legend.



"DON'T SPEAK ILL OF THE DEAD," they say, and (at presstime) *Soundproof* is still officially dead (though the word is, that's only temporary); so I guess I'm stuck with being nice. Oh well. There was a lot to like.

The Videos:

This is obvious. *Soundproof* was a rock video show. The fact that it was Vancouver's uncontested under/and/overground favorite had most to do with the fact that it played the best videos in town. It didn't matter if it was U2's latest or a decaying obscurity like Renaldo and the Loaf, if Buzz or Dave liked it, it got played. No consultants. No payola. Just simple freedom of choice exercised (thank

God) by individuals with a modicum of good taste. A revolutionary concept in this stupid age.

But *Soundproof* Was More Than Just a Bunch of Good Videos:

Soundproof was something to do Friday nights, eleven o'clock until one, two of the most crucial hours of any week. Friday night is party night in this crumbling civilization. Of all the subliminal programming we receive as we grow up, the Friday-night-party-till-you're-damaged-or-else syndrome is perhaps the hardest to shake. Face it, your life's a nowhere locomotive if you didn't have fun last Friday night. *Soundproof* then was a kind of salvation. If all else failed, it was always there. Aimless and

fun, seemingly mindless yet provocative in spite of itself. Kind of like a good party.

Soundproof Was True Community Television:

In case you're not aware, the Cable Ten network exists throughout Canada by the grace of the CRTC and the Cable Companies. Each cable system has its own non-profit community television station whose mandate is simply to operate as an information service to the community (an alternative, as it were, to the imported flash and trash with which the companies are making not small fortunes). In writing, this no doubt sounds like a good idea. Each community gets its own TV station, a focal point for local news, culture and discussion. How warmly liberal.

Problem is, what generally spews forth is painful: adults and children making fools of themselves for all their friends and neighbours to see. Fortunately, none of their friends and neighbours do see. They'd rather watch their plants grow than submit themselves to boredom, staggering incompetence and worse, embarrassment by association ("I know these people. They're just like me and my friends. Fuck, we're such goofs.").

Enter *Soundproof*, that quirky-weird video show with the two hosts who didn't care. They weren't using their community station as a

cont. p. 29

WOMBAT. BY R.F.





"...THEY MADE
ME LIKE IT"

SAVOY

MAY

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3
				RICK SCOTT	10
			7	8	9
			AMANDA HUGHES	15	16
with guests	5				17
PLASTICLAND				THE COLIN JAMES BAND	24
from T.O.	12		14		
CHRIS HOUSTON			The Crimpolines	22	23
	19		20		30
8 to the BAR			SPIRIT OF THE WEST	29	
	26		27		
BOBS YOUR UNCLE		from T.O.	STURM GROUP		

special events

5 - 6
PSYCHDELIC MUSIC
from Milwaukee
Plasticland

12th.
CHRIS HOUSTON
with Special Guests

15th - 17th.
COLIN JAMES
Vancouver Debut

27th. - 28th.
STURM GROUP
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HAPPY HOUR 7:30 - 9:00

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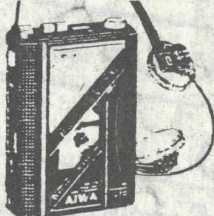


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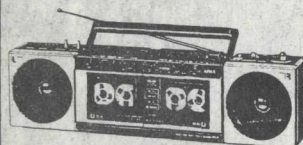


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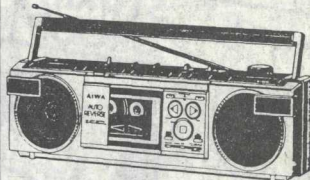


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